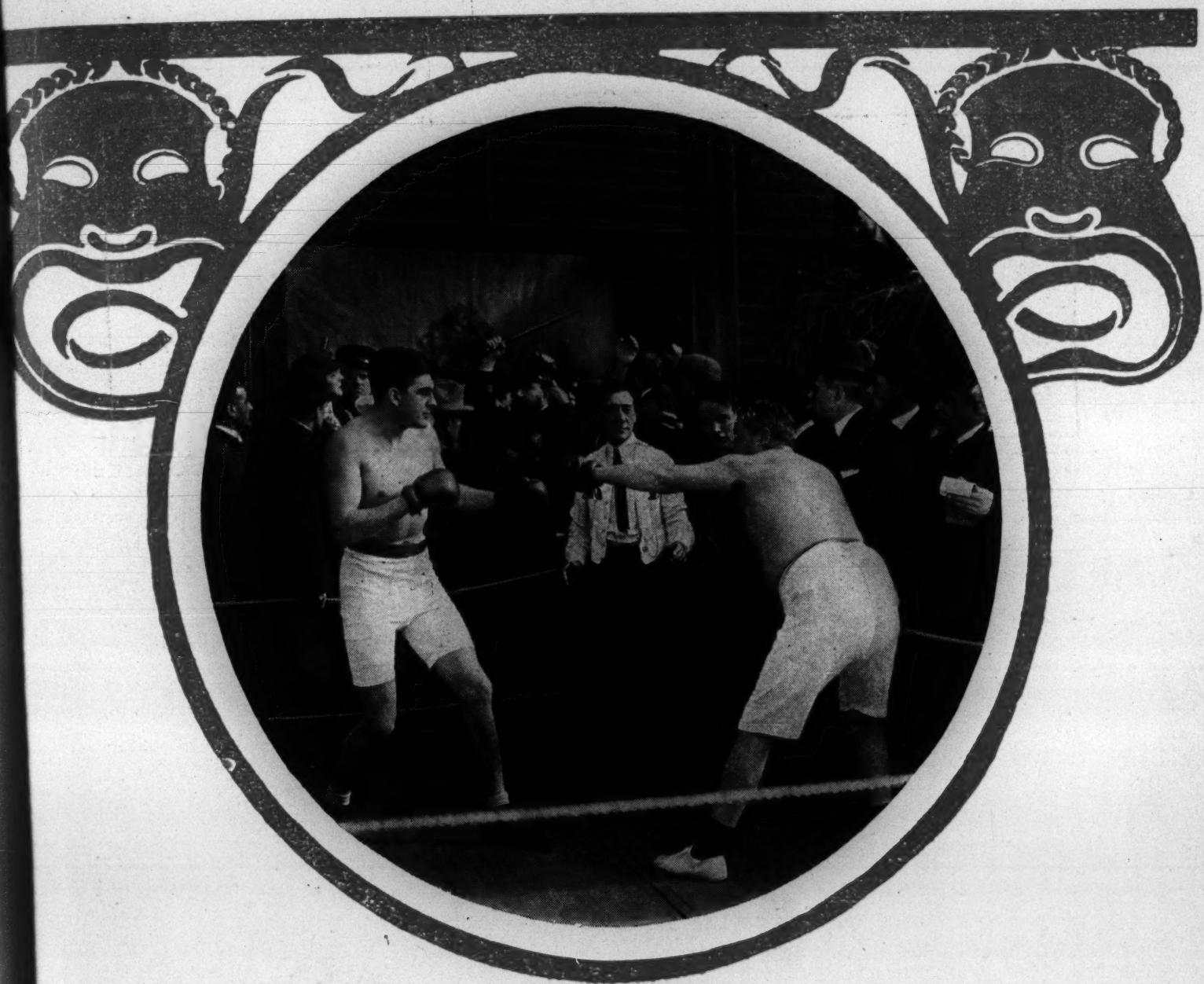


The EDISON KINETOGRAM

VOL. 1

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No. 4



SCENE FROM
GALLEGHER

FILM No. 6621

**EDISON FILMS TO BE RELEASED
ON JUNE 22nd AND JUNE 29th**

EDISON FILMS

To be released on June 22nd and June 29th

Edison Film No. 6620

Copyrighted, April, 1910

Released, June 22

Code, VIORNES

Length, 361 feet



Ready in a Minute

(COMEDY)

IT is an old, old story, this "Ready in a Minute," and every young man and every old man who has had to wait for the girl of his heart to be "ready in a minute" knows what that means, but its psychology is carried to a logical conclusion in this story, and we see how it really feels to the man who is doing the waiting.

There is a pretty girl before the fire-light in a pretty gown. There is a young man in opera hat and coat, the happy possessor of two theatre tickets, but the girl's pretty gown is not pretty enough and she must change it. She will be "ready in a minute"—and then the fun begins.

The clock goes round and round, and the hours spin away until even the calendar begins to show the lapse of time and its leaves show the passing days as they turn over. Then it must be months after, for this surely is a beard which has grown on the young man's face and it certainly

is true that his forehead has grown very high. Still the time flies and we see the poor young man now old and gray. A long white beard decorates his still immaculate shirt front, but there are holes in his elbows and knees, and he has grown very feeble. The plaster falls from the walls, huge cobwebs stretch across the doorways and even the furniture has fallen to pieces.

And then SHE appears and all the illusion vanishes and—it really has not been so long! It is not even too late for the theatre, if one doesn't mind missing the first two or three acts.

It is a comedy picture in every sense of the word even if it has the advantage of the miracles which wonder photography can perform, and it is sure to be popular, for it contains, aside from its illusions and fun, that one touch of nature which makes the whole world kin, especially the world of young manhood.

Edison Film No. 6621

Copyrighted, April, 1910

Released, June 22

Code, VIOTTOLINA

Length, 985 feet



Gallegher

(DRAMATIC)

A Newspaper Story by Richard Harding Davis

THE first scenes show how the story begins with the murder and robbery of an old millionaire and the escape of his secretary. The detective who is put on the case comes into the newspaper office to see his reporter friend and there Gallegher hears of the case, when he becomes possessed of the wild desire, which probably fills every boy's heart, of playing detective. The next scenes show Gallegher watching the passers-by on the street corner and in the railway station searching vainly for a man who looks like the photograph of the much sought secretary, who has only three fingers on his right hand.

The boy's vigilance is unexpectedly rewarded when he finds that the criminal has purchased a ticket for a small suburban station near which, as the initiated know, a prize fight is to take place that night. The criminal has disguised himself by removing his beard and moustache, but unfortunately for him this makes him look all the more like his youthful picture in the detective's possession. Gallegher, not knowing that his absence from the office resulted in his discharge, seeks his friend, the reporter, and taking the detective with him they go to the prize fight.

The fistic encounter takes place in an old barn and they are easily able to locate

the criminal, but just as the fight is in full progress, the detective about to arrest his man and the newspaper reporter and Gallegher to get their great "scoop," the police appear and everybody is under arrest. The reporter's plea to be allowed to send his story to the paper is unavailing. The sergeant is inflexible, but Gallegher, slipping his hand into the reporter's pocket takes the notebook and, crying pitifully, succeeds by his very size and youth in getting by the sergeant and away. He borrows a cab and though fired after by the other officers lashes the horse into a run, and the next scenes show him speeding away toward the newspaper office where compositors and pressmen are holding the morning edition for the promised story. The boy's wild ride is stopped twice by officers whom his street gamin shrewdness succeeds in throwing off the track, and just when all hope has been abandoned and the paper is going to press without it he rushes in with the story and falls in a little heap on the floor. Needless to say that after this he does not lose his job.

The story is full of dash, vitality and go and is splendidly played, the rôle of Gallegher being especially well enacted.

Edison Film No. 6622

Copyrighted, April, 1910

Released, June 22

Code, VIOULTE

Length, 200 feet



Drowsy Dick, Officer No. 73

(COMEDY)

DROWSY DICK," a young officer on the police force, is afflicted with a sleepiness that nothing seems able to overcome. He incurs the enmity of the sergeant by yawning instead of laughing at the sergeant's story, and is assigned to a tough district as a reward for his demerit. His soporific tendency is here laughingly displayed.

Cries from a basement where a free fight very evidently is in progress fail

to excite him and he stretches lazily as he descends. An instant later we see him surrounded by probably the most villainous crew of desperadoes and thugs ever collected in one room. They creep upon him, raise their weapons to strike the fatal blow—but why tell how he escapes, or what his reward? It would only spoil the point of one more of those Edison short comedies which are scoring points so steadily nowadays.

Edison Film No. 6623

Copyrighted, April, 1910

Released, June 22

Code, VIPERATORE

Length, 798 feet

A Yorkshire School

(DRAMATIC)

Adapted from a portion of "Nicholas Nickleby," by Charles Dickens

WE see first the Nickleby family discussing their financial condition and Nicholas deciding to answer Squeers' advertisement for an assistant. Then we see Mr. Squeers gathering together some of his prospective charges, his meeting with Nicholas, their departure from the "Sarcen's Head," a London hostelry, their arrival at the school, the incidents in the schoolroom showing Squeers' brutality and introducing Smike in his pathetic character. Nicholas expresses to Smike his deep

sympathy for him, and while he is doing so Squeers enters and takes Smike by the collar, striking him a blow with his cane and threatening Nicholas.

That night Smike steals away from the school, only to be brought back by the wily Squeers. The next day as Nicholas is teaching his class Squeers enters, dragging Smike after him, and, after telling all of the shivering youngsters that he is going to give them a practical illustration of the dangers of running away, proceeds to belabour Smike. Nicholas can stand it no longer—he



springs upon Squeers, snatches the rod from his hand and administers to him a beating which brings the bully to his knees. Nicholas then takes Smike and leaves the school.

His prospects for the future look very dark, but on his arrival at home his mother shows him a letter which she has received from her brother in India, to the effect that

he is rich and is about to return to England where he will provide for the comfort of Mrs. Nickleby and her family. All look at Smike in his wretchedness and agree that he shall share the joy which has come into their household. This is the happy ending of the story which cannot fail to win applause of the observer.

Edison Film No. 6625.

Copyrighted, May, 1910

Released, June 29

Code, VIPERES

Length, 642 feet



The Senator and The Suffragettes

(COMEDY)

Especially written for Edison production by E. W. Townsend

THE opening scene shows a suffrage meeting. A committee of four is appointed to "see" the Senator in whose hands lies the supposed fate of a Bill giving women the right to vote, and they swear in true (?) masculine fashion to accomplish this purpose or die. The Senator is waylaid by the entire committee, but succeeds in ridding himself of all except their leader, who is an old friend and

whose daughter is betrothed to his son. He refuses to listen to her, but she is not one to be easily turned from her purpose. Taking her daughter to his office, she announces that the engagement of the young couple is at an end until the Senator signs a pledge which binds him to "the cause." Even here the Senator stands firm, and a sort of counsel of war is called which results in his wife joining his adversaries

for the sake of her son's happiness. When he refuses her, his old mother is appealed to and, unable to withstand her grandson's pleas, espouses a cause for which she has little heart. Thus re-enforced the family descends in numbers upon the luckless Senator, but he has now grown stubborn and again refuses, this time with an air of finality which betrays the obstinacy of his character but which seems to only incite his tormentors to further and more determined efforts. The grandmother declines to take "no" for an answer and, having learned by years of experience how to manage men, she devises a plan.

The last scene shows the late afternoon and the wearied, tired and hungry Senator waiting for dinner. He is perplexed

and annoyed at finding himself alone and neglected, but quickly learns that something out of the ordinary is about to happen as the members of his family silently and with mournful countenances file into the room. One by one his family bids him farewell, refusing to live with him any longer. He stands firmly upon his principle and refuses to sign the pledge until the little Irish cook appears and starts to follow the vanishing family. As the Senator sees his hopes of dinner as well as a long train of past and future comforts thus disappearing his stern resolution melts like snow before the summer sun, and he not only signs the pledge but vows that he always has believed in "Votes for Women."

Edison Film No. 6626

Copyrighted, May, 1910

Released, June 29

Code, VIPERETTA

Length, 369 feet



Love and Marriage in Poster Land

(COMEDY)

TWO pretty posters on a billboard are the protagonists of this story. Perhaps *because* they are so attractive they come to life before our eyes and, spying each other, very naturally fall in love at first sight,—and of course a kiss follows. A burly policeman, who looks about fourteen feet tall beside the little poster people, catches them in the very act, and even though they at once fade into posters again he arrests them and carries them before the learned judge. Naturally this

worthy magistrate is shocked at the story, but when he sees that the culprits are two pieces of paper from a billboard he accuses the officer of having looked upon the wine when it was red. Perhaps to save the big officer from such an unjust suspicion, the little poster couple come to life again and the poster girl dances daintily for the delectation of the judge. So prettily does she dance that the poster youth promptly kisses her again and thus provides the judge with indubitable evidence of their guilt. As they are evi-

dently not little children but grown-ups, he very promptly sentences them to matrimony for life. But now a difficulty arises,—the poster people have no ring; neither has the judge; neither has the officer. What shall they do? A newspaper catches the eye of the poster girl, and on its page a picture of a wedding ring advertised by some jewellery firm shows plainly. They admire it and wish for this wonderful ring so strongly that the ring feels in duty bound to turn to solid gold for their use. Picking it up from the paper, the little lady holds it up and with it the judge marries them forever and ever.

The next scene shows them on the street. They have no home, and wander wonderingly on in search of an abiding place. Another billboard attracts them and they gaze enraptured at a beautiful cottage above which appears the sign,

"Why pay rent?" Now in posterland as everywhere love creates, and so their admiration for the little cottage slowly transforms it before our eyes into a real one, which they enter happily. Inside they are charmed with the arrangement, but find that they have no furniture. Again the billboard fills the bill. There is a poster of furniture and statuary, and while they gaze at it their admiration serves to make it real. Taking it from its resting place among the advertisements, they carry it home. Now, indeed, their home would seem to be complete, but when the postman brings the mail they find among the letters and parcels a long roll which when opened is seen to contain a poster of a beautiful baby advertising a well-known brand of milk. Of course their loving admiration rapidly changes this into a real baby and the picture ends with a very happy little poster family.

Edison Film No. 6627

Copyrighted, May, 1910

Released, June 29

Code, VIPERIDAE

Length, 545 feet



History Repeats Itself

(DRAMATIC)

Especially written for Edison Production by Carolyn Wells

THERE are two young people—very, very young ones—who are very, very much in love. The girl's sweet-faced mother happens to appear on the scene just at the moment of the first kiss in the rose garden. After a gentle scolding, she commands the boy to stay in his own rose garden for ever and ever and takes the little daughter away. Result—two broken-

hearted children. But the little daughter, who has been sent to clean the attic, runs across some old love letters which passed between her father and mother. One of them tells how the father, long since dead and gone, kissed the sweet-faced mother in a rose garden when they were boy and girl lovers. Of course, to the young lovers' minds this fully justifies them, and they

read the old love-letter in supreme consciousness of their own wronging by fate. It is moonlight in the garden when this clandestine meeting and the reading of the letter take place. Some noise frightens them apart, leaving the letter in the young man's hands.

Copying the old love letter and changing the name to that of the daughter instead of the mother, he encloses them both in the same envelope and sends them to his sweetheart. Of course her mother sees the letter

come, guesses whom it is from and demands to see it; and of course the little daughter, who knows what it contains, pretends to be very reluctant; and of course when the mother does read the old love letter and the new one she somehow sees things from a different point of view, and the picture ends showing the boy and girl clasped in motherly arms and a pair of young hands, unseen by the mother, softly coming together in a loving squeeze.

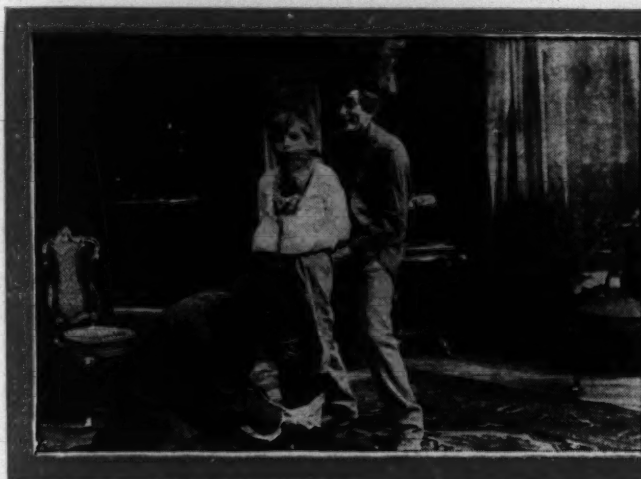
Edison Film No. 6628

Copyrighted, May, 1910

Released, June 29

Code, VIPERIERS

Length, 453 feet



The Stuff that Americans are Made Of

(DRAMATIC)

A BOY is left alone in the house in charge of his baby sister, who is asleep in her cot, while the father and mother have gone to the theatre and the nurse maid, who should be in charge, has stolen away for the evening. Tired of playing with his toy gun, the little lad has fallen asleep, to be awakened by a sound downstairs. Listening at the door, he hears a rattle of silverware and, remembering that he is the guardian of the household, he picks up his toy gun and bravely descends the stairs. There really are two burglars in the dining-room, and the young American faces them with his toy gun and for an instant makes them throw up their hands. They discover the kind of weapon that he has however, and, tying him securely with strips of the tablecloth, they take the little gun away from him and proceed to ransack the rest of the house.

But our small hero is not to be disposed of so easily. After a long struggle he succeeds in untying with his teeth the knots about his wrists, and as soon as he has freed himself he gets his father's shotgun and resolves to renew his defence, but alas! the gun is empty and there are no cartridges in the case. Realising that the gun looks just as formidable as though it were loaded, he cautiously climbs the stairs, catches the burglars in his little sister's bedroom, and this time they see that a real gun is trained upon them. At last the parents come, and as an officer takes the burglars in charge the weary lad sinks into a little heap on the floor. It is easy to imagine the pride of the father and mother over the boy's feat, but not so easy to imagine how they feel when they discover that the boy has held the burglars all this while at the point of an unloaded gun.